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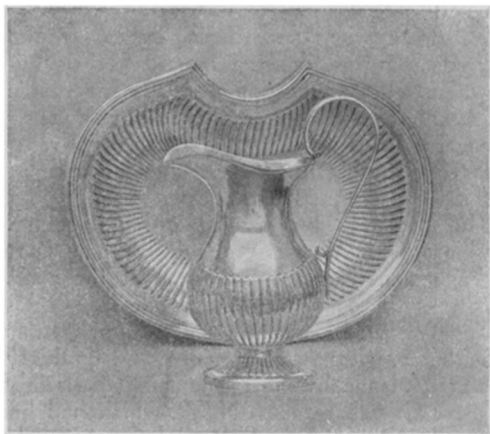
in England, further proof of their occasional use there may be adduced from Hogarth's pictures in the Soane Museum in London, where are shown, if the writer's memory is not at fault, a dish of Oriental porcelain and another of white metal, silver, or pewter. Another proof of their use there is in the dish of English Delft ware of the late seventeenth or early eighteenth century, in the Victoria and Albert Museum, which bears the inscription "Sir youre quarter is up."

The writer of these notes has failed to discover a silver shaving dish in Holland, though the frequent inclusion, in pictures of interiors, of dishes of Delft ware and brass would seem to indicate that they were made also of silver. Selecting an example at random, there is one of brass in a picture by Gerard Dou in the Art Gallery at Copenhagen and another by the same master in a picture in the Six Collection in Holland — a collection which contains a shaving dish of eighteenth-century Delft ware, depicting a barber in the act of shaving. This dish recalls one of Danish porcelain, at Copenhagen, whereon are displayed the symbols of the barber's trade.

For the Spaniard or Portuguese of small means, unable to afford the luxury of silver, there were the Oriental porcelain dishes made for the European market in the eighteenth century, as well as those of Portuguese and Spanish ware of Triano, Talavera, and other places. Furthermore, such dishes were made of brass in Spain and Portugal. The most common form in brass was like that of "Don Quixote's helmet," as the plain Spanish dish, made at Madrid, in the collection of the Museum of Fine Arts, is called. The origin of this title arose from the familiar adventure of Don Quixote, who, upon meeting a barber suspected of being a Moor, fought him and captured his shaving dish, which he mistook for a helmet.

E. ALFRED JONES.

London.



Silver Shaving Basin and Ewer

Portuguese

Gift of Mrs. Joseph Newhall Smith, in memory of her husband

Massachusetts Library Club

AT the winter meeting of the Massachusetts Library Club in 1915, Mr. Gilman spoke on "The Possibility of Docent Service in Libraries." The President of the Club, Mr. J. Randolph Coolidge, Jr., took advantage of the interest thus aroused to arrange for this year's meeting to include a visit to the Museum. Accordingly, on January 27, after a morning spent at the new Widener Library at Harvard, about two hundred librarians assembled in the Lecture Hall. The President of the Club introduced the Director, who welcomed them to the Museum, after which Mr. Carrington addressed them on "The Appreciation of Prints." At the close of the lecture, members of the staff conducted parties through the galleries. The museum and the library are akin, in that they are both outside the formal educational system, and have a purpose which is as much æsthetic as educational — the library seeking to develop literary appreciation, while the museum stimulates artistic enjoyment; and it is to be hoped that this visit will result in closer relations between the Museum and the libraries of the vicinity.

F. S.

Notes

DURING HOLIDAY WEEK, December 27 to January 1, by special order of the Trustees, the Museum was open free to the public every day. There was a gratifying response to the opportunity, the visitors, apart from ticket holders, being about twenty times as many as on corresponding days last year when admission was charged. A notice at the entrances announced that at 11 A.M. and 2 P.M. a Docent would start from the Huntington Avenue door and guide visitors through the galleries. The guidance was free to all, and visitors to the Museum were cordially invited to join the parties.

AN EXHIBITION of work done by children from several settlement houses under the direction of Miss Deborah Kallen was held in the Trustees' Room on December 5 to 12. The houses represented were Lincoln House, Cambridge Neighborhood House, the Social Union, Cambridge, the Ruggles Street Neighborhood House, and the Norfolk House Centre.

A LOAN EXHIBITION of jewelry and glass was held in the Forecourt Room from December 15 to January 15. The exhibition covered a wide range both in Europe and the Orient, the Oriental exhibits showing a striking refinement of design and elegance of execution.

ON THURSDAY, December 16, Dr. Osvald Sirén, Professor of the History of Art at the University of Stockholm, spoke in the Lecture Hall on Art and Religion in the Renaissance.

MISS ETHEL M. CHADWICK, of London, lectured at the Museum on Thursday afternoon, January 20, on The Art and Significance of Ivan Mestrovic, the Serbian Sculptor.